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THE ATELIER

PEN-DRAWING FOR PHOTO-ENGRAVING.

V.

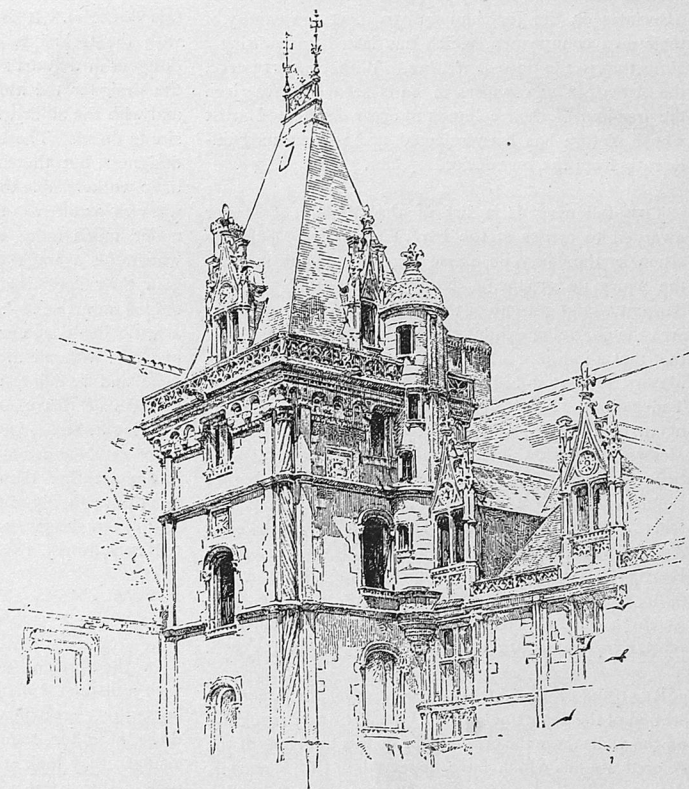
LIGHT drawings, and those in which much solid black is used, are often very pleasing to the eye, though not altogether the highest type of pen drawing. The first is apt to be tricky, as it is not in the province of ink to make a light line. You employ the pen under a disadvantage—you cannot use it to the utmost of its power—in making very light-toned drawings. And again, drawings in which much solid black is used are necessarily false in values. Still, as decorative pictures, these are charming. Patches of dark, we may add, are effectively used in caricatures. The study of both of these kinds of drawing is, however, very profitable, and teaches us much about the means of getting "effects."

In making light drawings success is often very much a matter of feeling. The main principle is to keep the lines further apart than usual. In the street scene by Harpignies, the light effect is principally got by open lines. Should we reduce this sketch much, the effect of lightness would disappear. Some of the drawings of the late Ralph Caldecott were charmingly attractive on account of their slowness, the artist seldom putting in a superfluous line. The "Sunday" sketch by Beraud is a good companion piece to the Harpignies. The lines are few, but tell their story admirably. As in the street view shown below, the roulette is not employed. The most effective use of this instrument that I have ever seen is in a drawing by Emile Adan, called "A Future Admiral." Many of the lines upon the figure of the boy, all of those upon the parapet upon which he is seated, and those of the distant hills are made into dotted lines by this artificial means. The effect is charming; but I am not willing to admit that it is all due to the instrument. Were it not for the *contrast* made with strong shadows which the boy's knee and body throw upon the masonry, the effect would not be so great; although the feeling for air and light is masterly.

Let us graduate, however, from the light into our dark drawing. The child blowing soap bubbles, after Gilbert, will show us the way. The roulette has been used in the foreground, background, on the soap bubbles and on the child's face and hair; but this was evidently not intended by the artist, nor at all needed. The effect of light is got by the most legitimate means, by the contrast of light objects with dark, of the cap, frock and shoes and stockings of the child, with its other garments, face and soap bubbles. One has often heard the complaint that for making landscapes pen and ink was too black; but the "Valley of D'Amby," by M. Beauvez, is surely as delicate and light a drawing as could be desired. You will see that in the rocks in the foreground the parallel lines are admirably put in with vigorous touch in broad masses, yet far apart, so as to represent big shadows, but not deep ones—shadows in a landscape flooded with light, though the valley is all in shadow. This work deserves special study; the treatment of the brook as it flows in its zigzag course through the rushes and then loses itself in a cluster of trees in the middle distance, where occurs the only solid black in the picture, is admirable.

The design by Scott of a Tower of a Chateau is reproduced in connection with the "Valley of D'Amby" to show how the solid blacks make the building, though pretty well covered with lines, look white (though I think most readers will agree with me that the black has the appearance of making the windows appear without sashes and panes, as I suggested in my second paper).

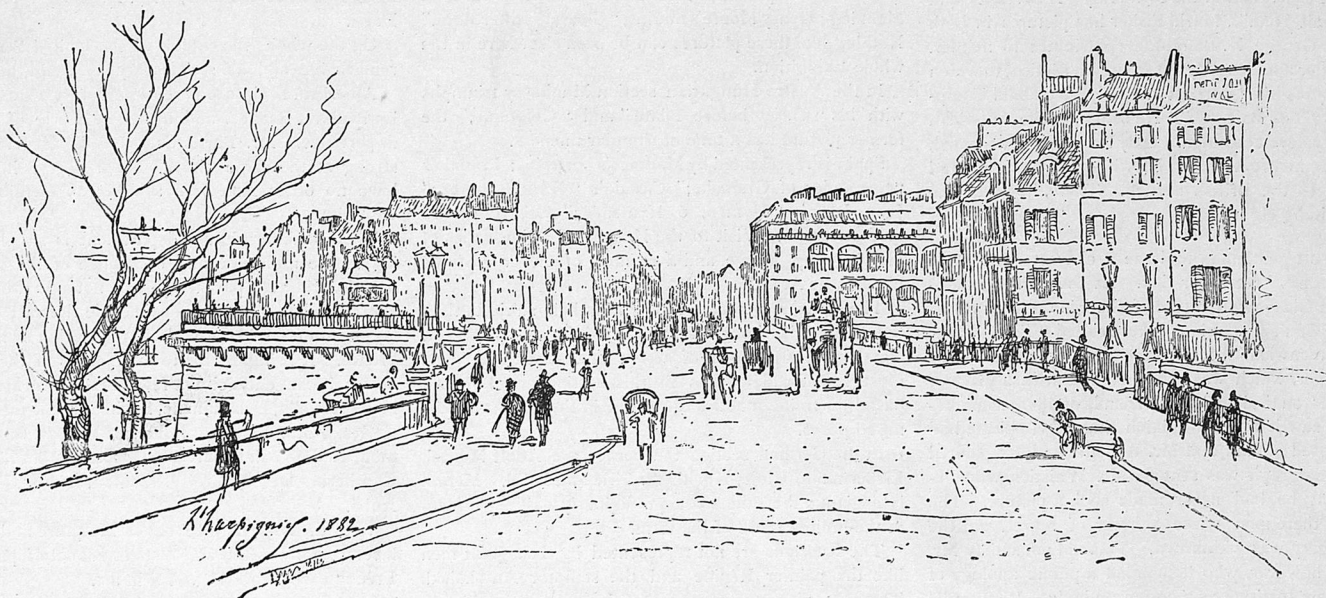
There is no point on which the student needs to be cautioned more than on the treatment of light parts of drawings. It is far easier to make a very dark drawing



A TOWER IN THE CHATEAU DE BLOIS. PEN-DRAWING BY HENRI SCOTT.

than a light one. The student generally resorts to gray lines when anything delicate is to be drawn; but such lines are, above all, to be avoided; for *they cannot be photographed*, and therefore cannot be satisfactorily reproduced by any of the photo-engraving processes. A student should always bear in mind that all lines, however fine, must be *black*.

Suppose you have some delicate object to draw—say



STREET VIEW IN PARIS. PEN SKETCH BY L. HARPIGNIES.

a flower or a woman's face—you think you must employ very fine lines to represent the delicacy of the shadows, and you fear you can obtain no lithographic pen fine enough to work with. But just experiment, and see if you cannot make your lines in the face *appear* fine by *contrast*. This can be done by putting coarse lines in the hair, the hat, the dress, or some ornament about the neck; or, perhaps best of all, in the background immediately behind the face. This trick—as I needs must call it—is carried to the greatest perfection by the renowned American illustrator, E. A. Abbey. It is well to procure some of the magazines with his work in them, and cut out the illustrations and have them by you when you are working.

In the work of George Du Maurier, in the London *Punch*, we find that he seldom attempts shadows in a young woman's face. Great a draughtsman as he is, he seems to shun so difficult an undertaking, and generally contents himself with drawing a girl's face in mere outline. (This shows how advisable it is to avoid too much delicacy in a pen-drawing intended for a periodical illustration.) But even to make these mere outlines appear soft, Mr. Du Maurier uses the contrasts which I have spoken of very frequently and with the most striking effect; to such an extent, indeed, that nearly all of his women are brunettes, or, at least, have dark hair!

In *Punch* for August 19th, 1882, there is a full-page drawing by this artist, reproduced on page 50, entitled "At the Fountain-Head." It represents an English lady at a French watering-place, who has gone down to the docks to buy some fish in preference to going to the market for it. See her there, the centre of a group of fishmongers, sailors, and fish-wives; she is dressed in white, while every other figure is in black; and while we see some thirty other faces in the picture, every one of these having lines upon them defining the muscles or representing shadows, the lady's face is without a single line of modelling or shadow—nothing but outlines of eyebrows, nose and lips! Thus the artist indicates, in the uttermost degree, *by contrast*, the delicacy of his heroine's face.

It sometimes happens that you are drawing the gable-end of a roof or some architectural projection which in nature, or in the photograph you are following, is quite light—the sunlight being upon it. But you can distinguish some details of construction or ornamentation which you wish to show in your picture. You draw in the same, but there are so many lines and cross-lines when you have finished, that they give the effect of a dark object or surface rather than a light one.

Now in many cases this can be remedied, perhaps, with a few strokes of the pen or brush. In case, for instance, you have a landscape behind or at the side of your building, you can move a tree—transplant it, as it were

—from some other part of your picture and place it immediately behind your projection, allowing it to be in shadow for at least an eighth of an inch around the same. Mark this shadow with a brush, so that it is jet black (completely framing the object), and then graduate it with heavy crosshatching and parallel lines into the light edges of the tree,

The most difficult things to manage are *lights against lights*—the tapering apex of a church spire in glaring sunlight against a clear sky; the face of a child or woman against a background which must be left light; a white sail against light water or sky. In such cases the draughtsman is apt to draw with indecision. This is especially to be avoided, though the best artists

quickly; then, without delay, blend the tint until quite even with a pouncer, made by tying up some cotton wool in a piece of fine old cambric or soft silk. More than one pounce bag should be at hand, because if the pouncer becomes too wet a fresh one should be taken.

Allow the tint to dry protected well from dust; then transfer carefully the design, having previously traced it.

Scrape the tint away from within the outlines of the flowers; but it is not necessary to do so for the leaves and grasses.

Now prepare on your palette the colors required, as directed for the turquoise blue. All the Royal Worcester colors come in powder, and therefore require grinding down smoothly with turpentine before adding a little fat oil, which may be substituted for copaiba, except when preparing the color for tinting. For tinting, copaiba answers the purpose far better. For the petals of the flowers take white and add a suspicion of egg yellow. For the pink tips use Pompadour red with a little egg yellow; for the shadows mix black, blue and yellow brown; for the centres, which are bright yellow, mix egg yellow and buff. The foliage must be varied by putting on flat broad tints of different shades. Prepare for the light parts light yellow green; for the darkest parts bronze green, and for an intermediate gray shade mix light yellow green with turquoise blue and a little

black. It will perhaps be better to pass a little egg yellow over the blue tint already laid on in some of the light parts instead of painting them all with light yellow green. Shade the water with black, blue and yellow brown. Put a little white in places to give effect to the ripples. The dragon-fly is represented somewhat too large in the drawing. The body may be shaded with bronze green and yellow brown. Secure the outline of the wings with bronze green and also touch in the markings with the same color. After the first firing, paint up the wings with silver, and indicate the high lights on the body with gold.

Paint the neck of the vase and the handles with brick red. After the first firing pick out the design on the neck and the lines on the handles with gold; also put a gold edge to the neck and base.

The design on the body of the vase can after firing be looked over and touched up if necessary, and when the color is quite dry it must be outlined in every part with a fine gold line. The veins of the leaves must also be of gold. For putting on this line a very fine pointed brush must be used. After the second firing the outlines should be burnished with an agate burnisher.

E. HAYWOOD.

THE orchid given this month—the tenth of our series of twelve dessert plates—is a most showy one. The five upper parts of the flower are a brilliant yellow—jonquil yellow, except where they turn over and show the under side—that is a reddish brown. The lower lip or long tubular part is a delicate pink—almost white on the outside; inside, the throat is a deep crimson, with a little tinge of yellow just dividing it up the middle. The buds are a delicate green (apple green); the leaves, bracts and stems are the usual greens, shading into olive; keep the leaves lighter in color on the under side.



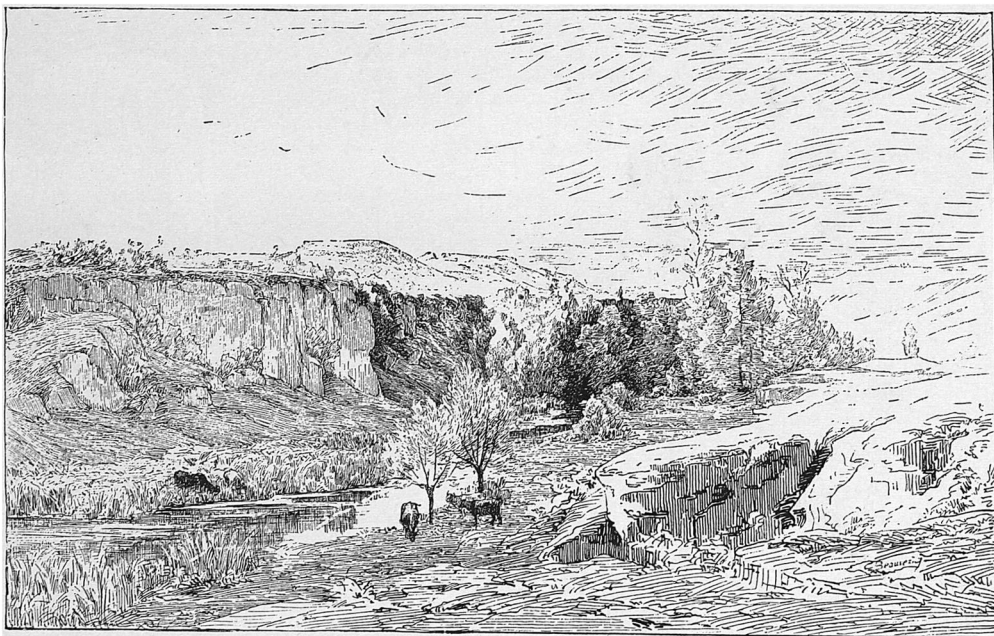
"AFTER CHURCH." PEN-SKETCH BY J. BERAUD.

do draw such lines by successive short lines and not continuous long ones, in order to avoid a mechanical appearance. Such lines are found to perfection in the architectural etchings of A. Brunet Debaines, and also in many of the illustrations in *The Century*, by Joseph Pennell. In my next paper I shall consider black in drawings, especially in decorative and comic drawings.

ERNEST KNAUFFT.

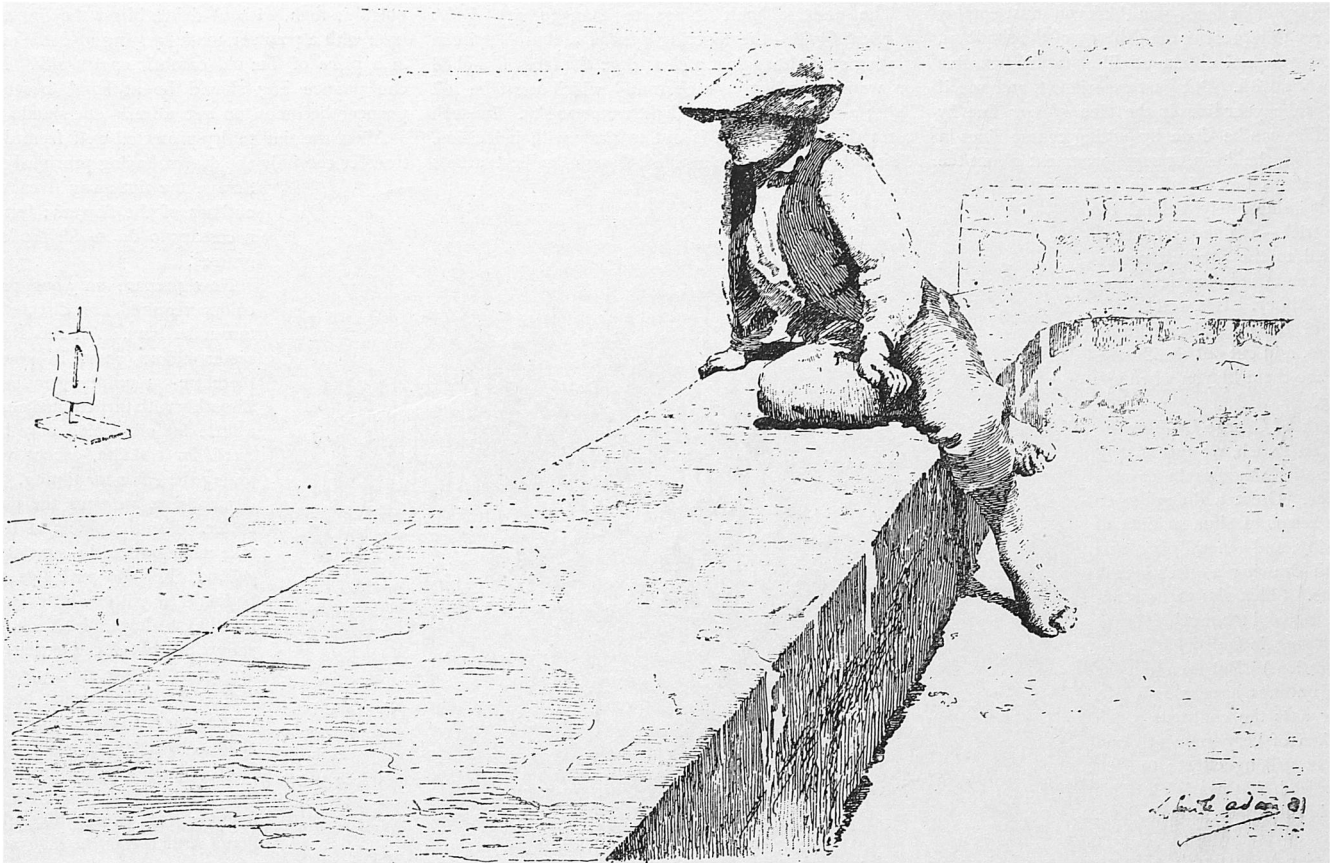
ROYAL WORCESTER DECORATION.

THE Egyptian lotus design for a vase in the supplement is simple and easy of execution, and may readily be adapted for other shapes than that represented. One variety of the lotus flower is pure white; another has



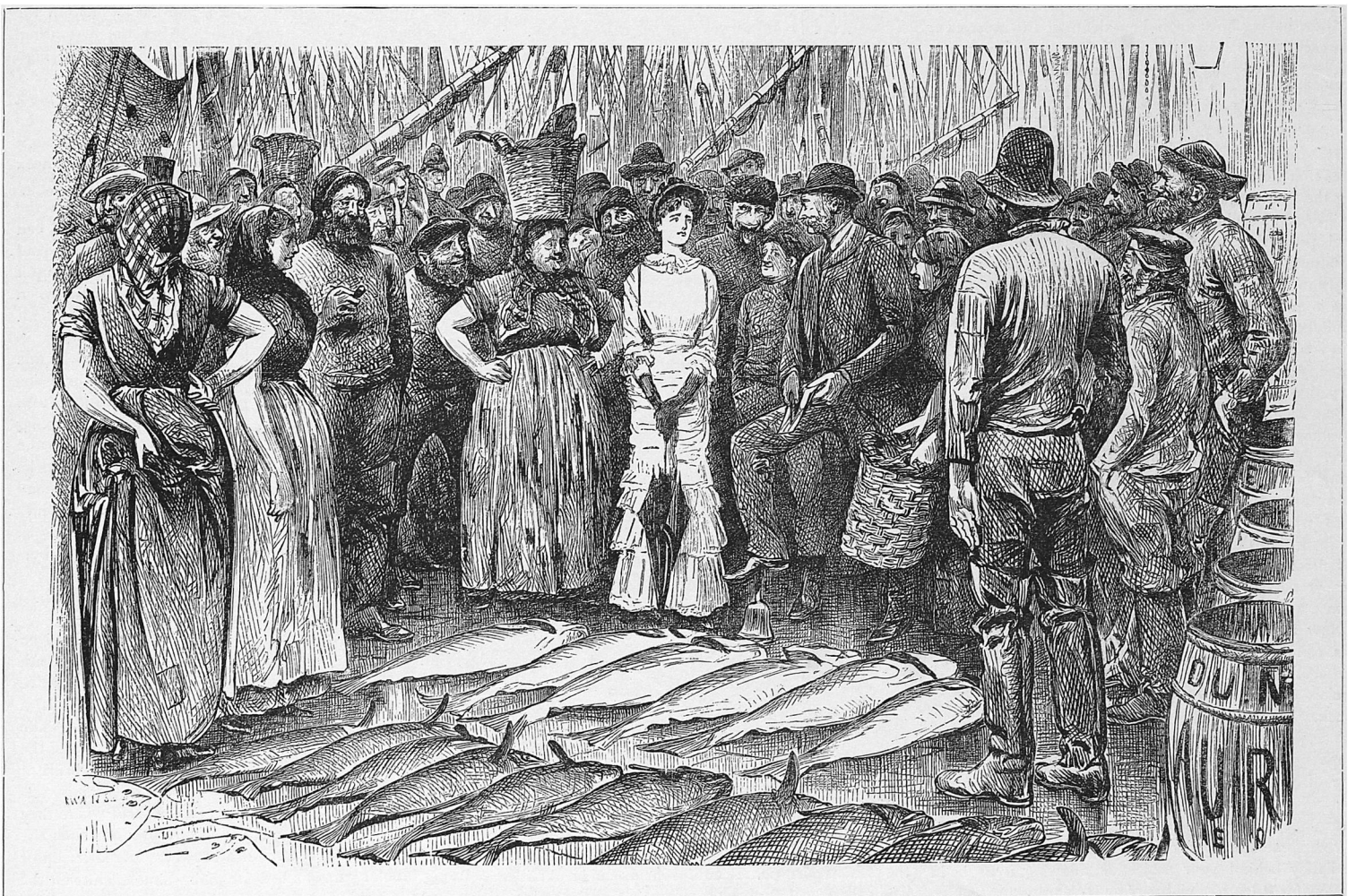
"VALLEY OF THE AMBY." PEN-DRAWING BY C. BEAUVEZ.

creamy petals tipped with pink, which is better suited for the present purpose. Beautiful effects can be obtained by using the Royal Worcester colors. Tint the body of the vase with a delicate shade of turquoise blue; grind the color until perfectly smooth with a little turpentine, then add some copaiba and thoroughly mix it with the color. Take a broad flat tinting brush and lay the color on



"A FUTURE ADMIRAL." PEN-DRAWING (WITH ROULETTE WORK), BY EMILE ADAN, ILLUSTRATING STRONG SUNLIGHT EFFECT.

(SEE "PEN-DRAWING FOR PHOTO-ENGRAVING," PAGE 48.)



PEN-DRAWING BY DU MAURIER (FROM "PUNCH"), SHOWING THE VALUE OF THE ABSENCE OF SHADING IN A FACE, FOR PURPOSES OF CONTRAST.

(SEE "PEN-DRAWING FOR PHOTO-ENGRAVING," PAGE 48.)

THE ART OF ILLUMINATION.

II.

BEFORE proceeding to the actual work, it will be well to understand what the nature of the colors already chosen is, whether unmixed or combined with others, in order to form the different colors and tints required by the design. We will begin with the yellows.

Lemon yellow is a vivid light yellow, nearly opaque, serving to lighten many of the other colors by mixture, and answering by itself for sharp, bright lights, even upon gold.

Cadmium yellow is a deep, rich, glowing yellow, semi-transparent, of great power, both alone and in combination.

Gamboge is a bright transparent yellow, working well in washes, and useful in mixing, glazing, and sometimes laying under other colors.

Of reds, crimson lake is a rich transparent color of great depth and strength, washing well, and mixing usefully with many other colors.

Carmine is a beautiful transparent red of great brilliancy, working best by itself, and although brighter, not so generally useful as crimson lake. Its brightness may be enhanced by laying a wash of gamboge on the paper, and the carmine over it.

Rose madder is a light transparent pink, very delicate in character, but effective on account of its purity. When lightened very much with Chinese white it forms a more delicate pink than any other red.

Orange vermilion is a bright scarlet red of great value, opaque, and can be used to advantage either by itself or mixed with white or other colors.

Vermilion is a powerful opaque red, of a much deeper and more crimson tone than orange vermilion, but of the same general character.

Indian red is a deep, dull, opaque red, very useful by itself, and in some combinations. It is very powerful, and in mixture with lighter colors must be used with caution lest it outweigh them.

Of the blues, cobalt is the lightest. It is a nearly transparent color, mixing well with white, and forming a pale blue corresponding in clearness and delicacy to the pink of rose madder and white.

French blue is a much deeper color, rich and transparent, mixing well with white to form blue grounds, and making with different proportions of crimson lake purples of great depth and beauty.

Emerald green is a bright semi-opaque green of much importance, although it must be used sparingly in a design to obtain its greatest value.

Oxide of chromium is an opaque, deep, dull green, sober but rich, making good backgrounds by itself, and mixing well with lemon yellow, Emerald green, and some other colors.

Burnt Sienna is a deep, rich, transparent brown orange color, working well by itself, and serving to modify many other colors.

Vandyck brown is a transparent deep, clear brown, which works well, and is the most generally useful of all the browns for illumination.

Lamp black is a solid and dense black, drying "dead" or without gloss, and having no tendency toward brown. It is a perfect black.

Indian ink is too well known to need description. By itself it dries with a gloss, and it is useful in illumination for outlining, mixing with lamp black for lettering, etc., for making grays by washing or by mixing with white, and for combining with other colors to sadden them.

Chinese white is used more than any other color, running throughout the whole work. It is mixed with all colors to make them dry flat and with a "bloom," and to lighten them to a proper tint, and also by itself for delicate lining; and dotting on all colors in finishing up the design.

This will be found a sufficient list of materials, and experience will prove that there is nothing superfluous in it. It is quite true that what may be called illumination can be practised with a very much smaller outfit. You can with a common pen and black and red ink produce ornamental lettering in very good taste, provided you have the taste. Add to this a cake of India ink and one of vermilion, with a brush, and a great deal more can be done. If, besides these you indulge in the luxuries of a cake of French blue and a saucer of gold, you will be able to produce gorgeous work at slight expense except of time. An idea of what may be done with red, blue, black, and gold is shown in the illuminated initials given

as one of the supplements of the present number of The Art Amateur. But being supplied with the colors and appliances which have been described, you need not fear to undertake the very best work which your knowledge and skill may be capable of achieving. Every article in the list is chosen with reference to its actual utility and the comfort and convenience it will afford you in working.

We will suppose you then supplied with what is requisite, and ready to begin work. Here may be repeated what was said at the outset, that in order to have any prospect of doing really good illumination, you must begin by copying what was done by the men who devoted their lives to the art. The original work may not be within the reach of every one, but good copies of it, so far as form goes, with descriptions of the color, and in many cases the color itself, at least to the extent that chromatic printing is able to show it, have been published in such numbers that they can always be obtained by those who so desire. Do not copy modern designs until you have studied the ancient sufficiently to have acquired judgment. Doubtless there are good designs of the present time, but they are seldom seen, a very large proportion of those given to the public being entirely unworthy of notice, mere scrap-work, incoherent and chaotic—"without form and void."

If you have in your own possession the example which you wish to copy, you can begin at once by tracing it. Following the lines carefully throughout a design helps to make you familiar with the forms perhaps as much as any other practice. If the design is so circumstanced that you cannot be permitted directly to trace it, you must make your first drawing on ordinary paper, carefully comparing with the original and correcting as you go on until it is satisfactory; then make your tracing from that. While tracing you can by shifting the paper and otherwise make little corrections which may be needed. Now prepare the paper or board for the finished work. If you use paper, dampen, stretch, and fasten it to the board, as for ordinary water-color work; if vellum, do the same, and then give the surface a slight wash of water with a few drops of liquid ox-gall added; if you use heavy London or Bristol-board damping is not necessary. Lay your tracing upon it in the proper place, being careful so to arrange it that the T square when moved along the side of the drawing board will coincide with the straight horizontal lines of the design, in order that it may be afterward used in ruling them, and by means of the set square doing the same to perpendicular lines. Fasten the two upper corners of the tracing paper in any convenient way, by pins or wax. Slip the transfer paper under it black side downward, and go firmly but not too heavily over every line with your tracing point, lifting up the tracing occasionally to see that you are going on right and missing nothing until it is completely shown in faint lines on the surface beneath. This being done, remove the tracing, and make all your outlines firm and satisfactory with a fine pencil, or if it is very intricate and elaborate, with the indelible brown ink; this makes a pale brown line, which when dry may be wetted and worked over with color without danger of disturbing it. Straight lines you will rule with the pencil or mechanical pen and straight edge.

Having got so far, if there is any body of black text, finish that completely before going on with any other portion of the work, being very careful while doing so not in any way to soil or grease the other parts of the paper.

Here comes up a question of the use of gold. If you intend to employ gold leaf in your work, it should be put on now and the burnishing done before any of the color is laid on, for if the burnisher rubs over any of the tints, both it and they are liable to be injured.

Recipes by the score have been given, and many hundreds of pages written to teach the illuminator how to handle and apply gold leaf. They may be briefly summed up as follows: The gold comes in small books, each containing twenty-four leaves, rather more than three inches square. For attaching it to the paper or vellum sundry preparations are sold by the dealers, such as "water mat gold size," "burnish gold size," etc. There are also recommended for the same purpose, white of egg, gum-arabic and gelatine dissolved together, gum-arabic, gum-ammoniac and Armenian bole (a kind of red earth) ground together in gum water, and many other adhesive mixtures. With one of these you paint over solidly the place you wish to gild. Take your book of gold and cut out pieces of such size as may be necessary, the most convenient way of doing which

will be to use sharp scissors and cut through paper and gold together; the gold will adhere to the paper at the cut edge, and you can handle both together. Moisten either with water or by breathing upon it the ground which you have already laid, and the gold being applied thereto will at once adhere, and may be softly pressed down with a little wad of loose cotton, and left to dry, after which it may be burnished.

The modifications of this process are almost innumerable, but they are all essentially the same, and this is the substance of the whole. After carefully studying which, and as many other instructions of the kind as you can meet with, you are strongly recommended not to attempt to put them into practice, but to let gold leaf alone. You will probably gild parts of your nose, your eyebrows, and other convenient portions of yourself, besides liberally decorating the circumjacent regions with gold leaf, before you get the intended place properly covered. The knack of handling gold leaf, simple as it appears in the hands of an ordinary workman, is only to be acquired by much practice, which in your case may be better applied, and there is no doubt that you will succeed in producing a much better result by using gold in the form already described. This being decided upon, you may apply the gold, like the colors, at such times in the progress of the work as may be most convenient with regard to its surroundings.

The greater part of the color in good illuminated work is body color—that is to say, color mixed with white and laid on solidly, like oil paint, instead of being used in transparent washes. This gives it a special charm, from the peculiar "bloom" of the flat grounds contrasted with the brilliancy of the burnished gold, and the depth and richness of the color which is used transparently in some places. In beginning to color the drawing, you will be called on in the first place to mix the flat tints, which are the foundation of the work; and as helping to this end, and as a general guide to the behavior of the colors in combination, a description is here given of a number of mixed tints which will be very generally of use:

BLUES.—A somewhat dark blue for grounds is made by French blue and Chinese white.

A perfectly pure light blue without any gray tinge is made of cobalt and white.

A beautiful turquoise blue of cobalt, a little Emerald green and white.

REDS.—The purest light pink is made of rose madder and white.

A strong deep pink of crimson lake and white.

A warmer pink, running from scarlet through coral pink up to a light flesh tint, is made with different proportions of orange vermilion and white.

Other occasionally useful pinks may be made with any of the reds and white.

Indian red, vermilion, and orange vermilion do not need white to make them opaque. Indian red either by itself or mixed with carmine, cadmium yellow, or other colors, makes a rich deep red for backgrounds, of a chocolate or russet hue, according to the color mixed with it.

PURPLES.—The richest deep purple is made with crimson lake and French blue in varying proportions and white sufficient to bring it to the right tint.

For a light purplish or lilac tint take rose madder and cobalt with white.

GREENS.—A pure light green tint is made by emerald green and white.

A warmer apple green by adding lemon yellow or gamboge to the above.

Oxide of chromium, either by itself or mixed with emerald green, lemon yellow, or cadmium yellow, forms a background, on which diapering, dotting, lining, or ornamentation of any kind in gold is very rich and harmonious.

Rich and useful browns may be made by almost any mixture in which warm colors predominate. Unless at least one of the colors used is opaque, they must be mixed with white if intended for backgrounds.

C. M. JENCKES.

(To be continued.)

COARSE-GRAINED PAPER can be bronzed with good effect in the same way as lincrusta, either for painting on, for mounting pictures, and for other uses. Many other materials can be bronzed, but it is generally necessary to put on shellac or hard drying Japan varnish—the latter is cheaper—as a preparation; otherwise the bronze sinks in and looks uneven, being dull in places.

LETTERS TO A YOUNG LADY

WHO ASKS IF SHE CAN LEARN CHINA PAINTING.

VIII.

THERE is a broad field in china painting for dainty and fanciful imagery—much more so than is generally supposed. I saw a plate the other day—the general tone of the coloring attracted me at first. It was in brown green, thinly put on, loaded with gold, in a conventional design, upon the edge, and in the centre there was a curious form, partly floral, partly geometrical. In this the ground had been removed, but it was shaded delicately in the grounding color, and outlined in gold. Altogether it was very pleasing, and I had the curiosity to ask the artist where she found that form in nature. "No, it is not strictly nature," she replied; "I seldom follow nature, though I get suggestions continually from flowers. That particular one came from this orchid," and she showed me a delicate drawing of an orchid form quite familiar.

So, my dear young friend, what is lacking if you have a fertile imagination to apply to the thousand and one beautiful forms at your very door? All sorts and conditions of flowers can be utilized on china, in self colors and in monochrome. Remember, you are not obliged to use the exact color of the flower in representing it. Daisies are white, but you can paint them in blue with charming effect; pansies are purple and yellow, but they are charming in browns; poppies are in all colors, yet they are sometimes very effective in neutral tints. What more would you have?

The greater difficulty comes in the nice adaptation of the decoration to the subject. The trailing arbutus

cultivated roses, fleur-de-lis, jonquils, asters, crysanthemums, rhododendrons, nasturtiums, trumpet-flowers, and even apples, oranges and lemons—these last for pitchers, chocolate jugs, lamp vases, and decorative vases. All these can be borrowed from nature and faithfully copied on the china, but painted in flat tones and outlined with a darker color.

About objects to paint for gifts? Their number is legion; but as you are distant from this metropolis, where we have such a variety from which to choose, I will name those which you can readily find, and which are always acceptable:

After-dinner coffee-cups and saucers can be painted in clover or oxalis leaves, in greens, or in blue, pink, yellow and brown; or the china can be tinted in these colors, and the flower or leaf forms erased and outlined in the same color. Pansies, or violets, or arbutus, or daisies, or pinks, or plumbago, or bouvardia, or dog-tooth violet—each and all of these smaller flowers are applicable for such small surfaces. As I said before, paint them with flowers in their own colors, on the white china, or on a tinted ground, erasing the tint, and painting over it. In the latter case the flowers would be darker, but the effect is good, especially if they are outlined in gold. The addition of gold would require a second firing, for neither liquid nor matt gold can be laid on color which has not been fired. You will understand this better when I write you about the treatment of gold, which I shall do after the Royal Worcester methods, as gold enters so largely into their treatment.

Then there are pitchers of various shapes, and chocolate jugs on which you can use larger flowers, or you can enlarge such as have been already mentioned. Have you seen the "five o'clock teas"? These have been expensive, but can now be had at reasonable rates. A "five-o'clock tea" is a plaque about the size of a tea-plate, with an ornamental edge, and a sunken place a little one side of the centre to hold a cup the size of an after-dinner coffee-cup. The advantage of this is that you have a plate for a sandwich or cracker, and a steady place for a cup as well. Delicate flowers are best for this sort of decoration. Lately there have been some maidenhair-fern designs in *The Art Amateur* for cups and saucers, and these would look well, even if you dare not attempt the conventional border.

There are salad bowls, fruit dishes, and lamp vases, oyster plates, fish platters, and cake plates.

A charming present for a young bride might be a fruit dish and a dozen saucers, all painted in small fruits, each individual saucer a different fruit subject, such as strawberries, barberries, huckleberries, raspberries and so forth.

Or an oyster set; the sunken shell places tinted in pinks and grays, the centre circle for a monogram, and between the shells

sea mosses delicately painted in their own colors.

Or a lamp vase tinted in silver yellow and painted in yellow and lilac fleurs-de-lis or conventionalized roses; or an ornamental edged cake plate, with the simplest decoration of daisies, dog-wood or apple blossoms.

Then there are bonbon boxes, and trays without number, from the diminutive tray for pins, to use on the dressing-table, to those for cards, cake or a small tea service. The variety of china made at present for amateurs is almost unlimited, and the person must be difficult to please who cannot find something to suit her fancy.

The editor informs me that a design for a salad bowl of very pleasing form, such as can be easily procured at the dealers in artists' materials, will be given, with cactus decoration, as one of the colored supplement designs next month. You will be glad to learn, too, I am sure, that china painting designs in color are to be made more of a feature of this magazine.

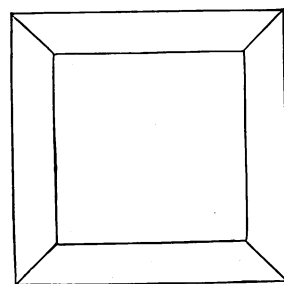
L. STEELE KELLOGG.

ILLUSION IN PAINTING.

II.—HOW THE SPECTATOR IS GUIDED BY THE ARTIST.

A DRAWING laid upon the floor has much the same effect as if it were placed vertically before the spectator. Take a marine view, a water-color, say, and lay it flat upon a table or upon the floor, the water, which did not appear vertical when the picture was hung vertically, no more does so now. If the view is of an architectural subject, their vertical lines still appear vertical, though, in reality, the position is horizontal. This is because we have an acquired—not a natural—faculty of judging of the forms of things, no matter how presented to us. We know that a square is a square, though, in perspective, it presents itself to us as a rhomboid. This faculty has been so far developed with most of us that we instinctively refer the images imprinted on our retina to mental images often quite unlike but embodying all our knowledge, however gained, of the objects. It is part of the special education of the artist, indeed, to reverse this process. The beginner in art actually requires to be taught to see what he sees, and not what he knows.

Again, a design in black and white is certainly not capable of giving a physical illusion; yet it may produce the sort of illusion which we look for from a work of art. One may even see at will in a given outline a number of different forms. The figure given below may be



taken for what it really is—that is to say, an arrangement of lines on a flat surface, or it may suggest to us a truncated pyramid, or a hollow space of like form but reversed, or the walls, floor and ceiling of a room seen in perspective. We can evoke any one of these illusions in looking at this simple figure, and that without conscious effort.

But because its absolute fidelity to nature is out of the question, and because, on the other hand, the spectator has it in his power, to a certain degree, to see what he will in a picture, it does not follow that the painter is not obliged to render nature faithfully up to a certain point. It is his doing so that impels the spectator to do his part. The latter *may*, if he has a vivid imagination, see a landscape in a blotch of green; but he is unconsciously led to see it in a well-executed drawing which presents him truths of nature that he at once recognizes, calling up his whole stock of impressions derived from similar scenes. A spectator of ordinary intelligence and culture brought in front of a picture which is new to him instinctively moves about until he finds the proper point of view. Then, if the drawing is good, he is enabled to seize the general plan, the relative positions of objects. He may afterward change his position in order to examine details more closely or to see the picture under a better light, but he does not lose his comprehension of the scene as a whole. The image on his retina, indeed, becomes altered, but he corrects it mentally. But if the perspective or the foreshortening be bad, it is difficult or impossible for him to gain a gen-



BLOWING BUBBLES. PEN-DRAWING (WITH ROULETTE WORK) BY V. GILBERT.

(SEE "PEN-DRAWING FOR PHOTO-ENGRAVING," PAGE 48.)

would not look well upon a lamp vase, nor a fleur-de-lis on an after-dinner coffee cup. There is at present a rage for covering the entire surface of the china with a design in color. To this end larger flowers are used in decoration than formerly. Large flowers like the poppy,

eral understanding of the scene to which he might add subsequent fragmentary impressions.

Still, a rigorous following out of the laws of perspective is not to be recommended to the painter, for it positively obliges the spectator to view the picture from one point only; it makes it impossible for him to withdraw or advance, raise his head or lower it, move to right or to left without receiving a shock from the distortion caused by his movement. Thus a sphere placed to right or left of the point of view should, rigorously, be represented in a drawing by an ellipse, and this representation would be satisfactory when the drawing was regarded from the proper point of view, but would seem shockingly false from any other. So, also, in a colonnade running parallel with the picture plane the pillars to right and left should be represented larger than those in the centre, but this, too, would look so false when seen from any but the one point of view that the spectator could not be depended on to readjust the image received so as to agree with that which he knew to be intended. Very great painters have often wilfully departed from the strict laws of perspective for various other reasons. Thus, to cite but one case, in the "Transfiguration," Raphael has introduced two points of view, one for the figures on the ground, and the other for those suspended in the air. This, doubtless, to give the spectator a sense of strangeness, of something miraculous, out of the ordinary course of nature.

It is thus seen that correct perspective, which in its widest sense is synonymous with correct drawing, is not the capital element in a work of art, yet, at the same time that it is a powerful means to impress the spectator. Given a correct perspective, the latter will be led to understand the different forms and positions and the relative distances of the objects represented more or less distinctly. But he cannot be so informed of the distance at which he should judge the nearest of them to be. It is sometimes said that the frame of the picture represents that of a window; but admitting that it may do so, that does not help us to any distinct idea on the matter. The nearest object seen in a view out of a window may be a mountain fifty miles off, or it may be a branch that taps against the glass. Mr. Soret gives it as his opinion that the spectator is inclined to consider the nearest object in the foreground of a picture, especially if very distinctly given, to be at the actual distance from his eye of the canvas on which it is painted. It is our own opinion that this is seldom the case in regard to modern pictures, in which, to be sure, an attempt is generally made to render the effect of atmosphere between the spectator and the nearest object in the picture. But Mr. Soret is probably right in saying that the natural tendency of the spectator is to judge that the nearest object is at the distance of the canvas. A similar judgment is certainly made by everybody with regard to objects seen reflected in the glass, though they appear twice as small as they should at that distance. He furnishes a reason for this tendency which is almost a demonstration that it must exist. When one looks out a window, the relative positions of the farther objects do not appear the same to each eye. But this difference decreases as objects approach the window frame, and at the distance of the window the field of vision is practically the same for both eyes. As this is also the case with a picture, the first impression received by the spectator is that all objects represented are at the distance of the canvas, but this is immediately corrected by the perspective, except for the objects in the immediate foreground, for the distance of which there is no criterion. These, therefore, are still likely to be considered as being at the distance of the canvas. It follows, says Mr. Soret, that a painter ought to avoid cutting by the frame any object in the distance, particularly if of a well-defined form, because that tends forcibly to bring the object forward out of its proper plane. It is desirable that the objects touching the frame should be such as the sky, a misty distance, confused foliage, or calm or slightly broken water, offering no determinate form which might be taken by the eye to be at the distance of the frame itself. This helps to explain why a vignettéd background is, other things being equal, more favorable to the sort of illusion looked for from a picture than one finished up to the frame. Still, when a background is vignettéd, the effect is only to make the most prominent object in the picture, the knees or the nose of a portrait, for example, appear to touch the canvas, which is hardly less disagreeable. In another article we will describe the means most commonly used to throw back the first plane of a picture, so as to avoid those inconveniences.

HINTS ON ETCHING AND DRY-POINT.

I.

FOR etching proper*—that is to say, drawing through a hard ground with a sharp point, to be bitten in with acid—the necessities with which the artist should supply himself are these: (1) A hand-rest; any straight and narrow piece of wood, strong enough to bear the weight of the hand to prevent it coming in contact with the etching ground. It rests, so as to clear the plate, on two heavier blocks placed right and left. (2) The copper plate, to be bought specially prepared, as it must be pure copper, of equal density, and well polished on the working or upper surface. (3) A spirit lamp. (4) A ball of hard varnish or ground. (5) A bottle of covering or stopping-out varnish. (6) A dabber; may be made of cotton, covered with silk, strongly tied with waxed thread. (7) A torch for smoking the ground—a common tallow candle will answer. (8) Several kinds of etching points. Better buy them, at least at first, than try to make them. (9) Others for dry-point working. (10) A few small round "rat-tail" files. (11) A scraper. (12) A burnisher. (13) Two baths for acid in porcelain or gutta-percha.† (14) Two bottles for nitric and sulphuric acid, with ground glass stoppers to prevent fumes escaping. (15) Tracing paper. (16) A sharpening stone for the etching points. We would add a frame, covered with tissue paper, to suspend at an angle before the window, to soften the light and so lessen the glare of the copper, which is injurious to the eyesight, and also a small hand-vise, with which to handle the plate.

Preparation of the plate: The copper is generally a little greasy; to clean it take whiting and water and rub it well. When cleaned and dry, light your spirit-lamp and hold the plate over it, polished side up, by means of the hand-vise. The dabber and ball of ground should be on the plate, so that the melting of the ground may show that it is hot enough. When this occurs, rub the ground all over the plate, then take the dabber and equalize it. Then, lighting your tallow candle or torch, turn the plate over and smoke the ground until it is perfectly blackened in all parts. Then set the plate aside to cool, leaving the vise attached to it.

Tracing: If the work is to be a copy of a design already made, it is customary to trace it on the ground. This may be done in the ordinary way, by making a tracing with soft lead-pencil on tracing-paper, and, first turning over the tracing, retracing through another sheet of paper, the under side of which has been rubbed with red chalk. Or the under side of the tracing itself may be prepared with red chalk and placed directly on the ground; but this gives the design reversed when you print. If you have, or can easily obtain the use of, a press, a much better way is to turn the tracing over on the ground, cover it with a sheet of dampened blotting-paper and run the whole through the press, taking care to use only just pressure enough. This will print off the tracing on the ground, and with a little practice extreme exactness may be attained.

Work with the point: The point should be held as nearly perpendicularly as possible, and should just scratch the copper evenly. The bitings with acid will give all requisite degrees of depth in the different parts of the etching.

Biting: It is well to cover the edges and back of the plate with stopping-out varnish, to prevent the acid acting on these parts and thus becoming weakened to no purpose. Many American etchers use the nitric acid just as it comes from the chemist, some even add sulphuric acid for more rapid biting. It is better, however, to reduce the nitric acid with lukewarm water. A small trial-plate can be used to test the strength of the acid. When plunged into the bath, it should, after a few moments, send up a cloud of small bubbles from every scratch. If these come very slowly, the bath is too weak, and more acid must be added. If they come very quickly and in great quantity, the bath is too strong, and more water is needed.

Some very careful etchers use two rubber strings passed under the plate to lower it into and raise it out of the bath. Most put it in with the hand-vise, and, in

taking it out, tip up one corner with a toothpick, or anything that may be handy, and seize it with the vise.

When the acid bites well, five to ten minutes will suffice for the sky and distance of a landscape and for corresponding portions of other subjects. The plate should then be taken out, passed through the second bath of pure water, and dried by being placed between two sheets of blotting-paper.

Thoroughly dried, the work in the sky and all parts that are considered to have been sufficiently bitten is filled with stopping-out varnish applied with a fine brush. This done the plate is restored to the bath, and the same process is gone through with as often as thought requisite to give a good result. A beginner had better confine himself to three bitings, for distance, middle distance and foreground.

All the bitings finished, and the plate dried, the ground is removed with a little spirits of turpentine and the plate is ready for the printer, unless it be thought well to retouch it. But it is better to wait and see a proof.

Retouches: The proof is almost always disappointing in some respect. It will almost surely be desired to add some work. This can be done either by means of the dry-point, to be afterward discussed, or by covering the plate with transparent "white" varnish, and working and biting through that as before.

The acid, it will be useful to note, bites quicker in summer than in winter, unless at the latter season the temperature of the studio is kept up to summer heat. Otherwise it should be made a little stronger in winter. Acid that has been several times used gets charged with copper and bites less readily. Some fresh acid, with the due proportion of water, should be added every time. The acid should not be kept with the tools, as, no matter how well stoppered, some fumes will escape and will rust them.

For the second biting, perchloride of iron, applied with a brush, will serve instead of an acid bath. It may be used even for the first biting after gaining a little experience.

SKETCHING FROM NATURE.

IF a house or other building is chosen for the principal subject in a sketch it is well, if possible, to select a view from below, but one that will allow a good margin of foreground and bring the house against some favorable backing. The same may be said of any object which will have the degree of importance that inevitably attaches to a building. But while trees or rocks never require that everything else in the landscape be subordinated to them, the human interest belonging to any sort of artificial construction makes it necessary that it be considered as superior to the other elements of the picture. It is best, then, in dealing with a building, to take a view in which it will have the same importance to the eye that it will have to the mind. What that will be depends on the nature of the building. A European feudal castle or a great public building should be placed at a considerable height above the eye, nothing of greater apparent size should come between, and a backing of sky or cloud is the best for it. But a farm-house or a rustic bridge need have a moderate elevation only, other interesting and conspicuous objects may intervene between it and the eye, and a fine group of trees will furnish the most appropriate setting. If an unpicturesque building should occur in a view otherwise good, the only thing to do is to wait for an effect of light that will either subdue its unpleasantness or render it nearly indistinguishable from the background. It will often be found that a building which in broad daylight spoils the landscape will be a chief attraction when thrown entirely into shadow or when toned by morning or evening light.

It is never worth while to take liberties with a building or with anything else further than to let be what you do not want. If a building has a picturesque roof and nothing more, one can sketch the roof and leave the rest. If a building has ugly lines but pleasant color, there is no need to change the architecture. Simply give your attention to the color. The rule should always be obeyed not to change, but select. One should think what it is in his subject that he particularly wishes to reproduce, but he should introduce nothing that is not there.

This applies as much to figures and animals as to anything else. There is no fault of the sort so common among clever sketchers as the introduction of living objects where the artist did not see them and where,

* These hints are in part from a little pamphlet prepared for his pupils by Auguste Delatre, the celebrated etcher, and printer of many of the best plates of Meryon, Jacquemart, Seymour-Haden, and Whistler.

† Large plates are often bitten by simply building a wall of modelling wax or of the hard ground around the edge of the plate, and pouring the acid in, stopping any leak that may show itself with the stopping-out varnish. The same may be done with small plates; but, as a small bath costs little, it is hardly worth while.





HOLLYHOCKS. PEN-DRAWING BY VICTOR DANGON.

(FOR DIRECTIONS FOR TREATMENT FOR OIL AND TAPESTRY PAINTING, SEE PAGE 63.)

perhaps, they could not be. A figure, no matter how small, is a point of interest which may balance an overpowering mass, fill a blank, or distract attention from an ugly or a badly rendered passage. But these and all similar expedients should be left for studio work. Even in compositions they are dangerous, as they take interest away from the landscape. The human figure can hardly be made an accessory in a landscape. Much more than a building, it must dominate the scene. But, on the other hand, landscape can easily be made accessory to the figure or to animals, and, if the sketcher is draughtsman enough, an abundance of the finest motives will be found in which the living model will gain in beauty and significance from a landscape setting and from the play of outdoor light. But these are properly figure and not landscape subjects. It is, of course, quite possible that cases may occur in which the figures shall be so inobtrusive as not to interfere with the general effect, but these cases seem to be rare. In certain sketches and compositions by Corot and Daubigny the figures do no harm; but the same cannot be said of Claude, or Turner or Decamps. It requires a special gift to perceive when figures add animation to a landscape while leaving the landscape interest uppermost.

PAINTING WILD FLOWERS.

VIII.

IN mid-summer we can hardly fail to find some of the handsomest orchids. The white fringed orchid (*Habenaria Blephariglotis*) is not very rare northward; it likes wet places in open woods, especially borders of ponds. For an orchid, it is quite sociable in its character, often forming clusters that we might well sketch without rearranging. The tall racemes have numerous snow white flowers, with irregular fringe, giving them a soft fluffy effect—not difficult to imitate. The yellow fringed orchid (*Habenaria ciliaris*), which avoids the most northern States, is still more showy; its flowers will take the brightest cadmiums. The purple *Habenaria psycades* is a fragrant orchid, common in wet meadows. It is not so deeply fringed as the preceding specimens. Another fragrant orchid, growing in swampy places, is *Pogonia aphoglossoides*; it is a solitary flower, large, nodding, and of a pale purple—mauve, with rose madder and white, will produce the shade. The *Calapogon pulchellus* is often seen growing side by side with the last named; it is of a duller purple, wanting light red, instead of rose madder. Any of these orchids may be used with good effect for decorations, as their leaves are so limited in number, and as but one or two of the first mentioned mass well, they are better adapted to water-colors than to oils, especially the last two.

The pitcher plant, or side saddle flower (*Sarracenia purpurea*), is regarded as an oddity on account of the peculiar character of its large evergreen leaves, which are set around the tall scape bearing the solitary, globose, nodding flower. Most plants we can turn this way and that, to suit our notions of artistic arrangement; not so with the pitcher plant. We should feel that there was something wrong if each flower did not maintain its characteristic position, and if the pitcher-shaped leaves did not stand ready to hold water according to their custom. Several plants may be used for a decoration, but they should be kept quite distinct, they do not bear massing. The arched petals of the flowers vary from a greenish yellow to a deep purple, and the leaves are veined with corresponding colors. The palette requires zinobers, Siennas, cadmiums, brown madder, mauve, Naples yellow and black.

Among our prettiest woodland flowers are the prince's pine (*Chimaphila umbellata*) and spotted winter-green (*C. maculata*). Their lanceolate leaves are evergreen, very dark and shining; those of the last-named species having feather-like markings of the palest green. Each slender erect stem has several nodding, terminal flowers with five white or flesh-colored concave petals—always dewy and fragrant. The centres want a little light zinober green and lemon yellow, with touches of mauve on the anthers. These flowers are so exquisitely dainty that they should be placed rather near by when painted.

A near relation of the last-named flowers is the *Pyrola rotundifolia*. It has an oblong terminal raceme of drooping white flowers. These bear massing, and one can do justice to them by getting their general effect. There are several varieties that show delicate tinting, from flesh-color to purple.

The rutland beauty, or hedge bind weed (*Convolvulus sepium* or *C. repens*), is common along sandy borders of streams and ponds. It is irrepressibly thrifty, and flowers in the greatest profusion, appearing to the casual observer much like tangled masses of light purplish pink morning-glories. It is quite as peculiar in its habits, opening at dawn, and closing before mid-day. It may be gathered in armfuls, and if it is wanted for decorating a large panel or screen, the most expedient way of managing it and keeping it fresh is to select desirable sprays and plunge their stems in a tall ewer of water, allowing them to arch up over the top and stray down so as to conceal it from view; this will look like a mass that may be found trailing from a fence or anything that has given it support. Some individual vines should reach far out and far down, else there will be too much of a compact appearance. Let the flowers be painted first, before they begin to close. Oils are more likely to do justice where so much is to be secured in a short time. White with a little rose madder and a little mauve will give the local color of the corollas. Their deep funnel-shaped centres may be delicately shaded with ivory black and lemon yellow. The flowers are of a frailer texture than morning-glories, and are more inclined to plait and crumple, even when they are fully expanded. Fortunate, if all that represent the strongest part of the study can be laid in in time; if some others are painted when they are partly or entirely closed, the more consistent and real. Yellow ochre and black may be used for the principal mass of shadow; the large arrow-shaped leaves should be painted directly upon it, only the outer and more conspicuous ones being perfectly delineated.

Wild senna, or American senna (*Cassia Marilandica*) comes up in close masses out of alluvial soils, growing to a height of four or five feet and displaying a great profusion of flowers with the brightest chrome yellow petals and conspicuous warm brown stamens. The foliage is also ornamental.

The sensitive pea, or partridge pea (*Cassia Chamæchrista*) is common in dry sandy soils. Its spreading stems are clothed with compound sensitive leaves—about a dozen pairs of delicate leaflets. The pea blossoms are of the brightest yellow, with purple spots on the upper petals.

A remote relation of the above is goat's-rue (*Tephrosia virginiana*). The stems are nearly erect, standing from one to two feet high; on the level sandy plains, where the plant usually grows, its parti-colors are conspicuous many rods away. The flowers are as large as those of the wistaria, and present a pretty combination of cream, carmine and mauve. The long compound leaves number twenty or more pairs of leaflets. This and the sensitive pea are both very pretty in water-colors.

The swamp rose mallow (*Hibiscus moscheutos*) is a tall showy plant, very desirable for large decorations, found near the sea-shore and in brackish marshes. Its flowers are a light carmine, with deep carmine or purplish centre, appearing much like the cultivated Rose of Sharon, or Tree Hibiscus. The leaves are downy and whitish underneath, requiring the palest neutral tint with lemon yellow.

Pickereel weed (*Pontederia cordata*) grows in shallow water—usually muddy lakes. Its sturdy, erect stems, which often reach two feet above the surface, have each a single, large, arrow-shaped leaf, beautifully veined, and a spike of irregular blue flowers rising out of a spathe. For a mirror frame that will allow some suggestion of water at the base, this plant is particularly pretty. The flowers want permanent, or new blue, with white, Naples yellow and ivory black. The glossy leaves want zinc yellow in the lights, zinobers and black elsewhere.

The Indian cucumber (*Medeola virginica*) is a rather unique and curious plant: the tall stem has a whorl of six or eight large, wedge-lanceolate leaves near the centre, and another at the tip, fewer and smaller leaves, under which lie the small, greenish white flowers. As the plant should be kept erect, it is most suitable for marginal decorations.

Moonseed (*Menispermum Canadense*) is a climbing vine found in many damp hedges. The peltate leaves are large and generally septangular. The full clusters of straw-colored flowers appear early in the summer, and then produce berries which, when mature, look very much like frost-grapes. In either stage, the plant is ornamental and easily adapted to decorations.

The meadow beauty, or deer grass (*Rhexia virginica*) is a pleasing little flower for small decorations. Its

corolla is a sort of garnet—mauve, rose madder and Naples yellow—and its stamens are deep chrome.

Nodding garlic (*Allium cornu*) has a handsome umbel of delicate pink flowers and grass-like leaves. Belongs West and South. It is pretty in water-colors and easy to paint.

Forget-me-not (*Mysotis palustris*, var. *laxa*) is often found Northward, especially in mountain districts. Its blue petals need cobalt and white, with orange cadmium for the centres. Good specimens are about as showy as cultivated forget-me-not, and may be used for various small decorations.

Mountain fringe (*Adlumia cirrhosa*) is a beautiful climbing vine, with delicate foliage and large panicles of fine rosy, or pale purplish flowers. There are few vines that can be made to produce such a soft, pleasing effect.

The shrub known as stagger bush (*Andromeda mariana*) has pretty clusters of nodding flowers and abundant foliage. It is delicate enough for small decorations, and will also furnish material for large ones, as it grows three or four feet high.

Meadow rue (*Thalictrum cornuti*) is a tall ornamental plant growing along the margins of wet woodlands. It has very compound panicles of fine plume-like, white, or yellowish flowers—the latter being staminate and more showy. Its leaves are several times compounded, resembling those of columbine. If something large, and yet rather open and delicate is wanted for decoration, this plant will be found particularly suitable. One or more may be taken as standing, and painted in for general effect. When flowers are so fine, little attention need be given to their structure, and in oils large quantities may be rapidly produced if a broad, flat, bristle brush is deftly used.

H. C. GASKIN.

(To be continued.)

TAPESTRY painters are often puzzled to think in what particulars their work should imitate real tapestry. Since the material is similar in make and aspect, and is to be used for similar purposes, it is generally understood that the best old tapestry designs are adaptable to the new art. But the question of treatment remains. Real tapestry is mosaic work, each patch of color being made separately and then bound together. In the best pieces, the patches are large enough to be distinct even at a little distance, and have no gradation in themselves. Now tapestry-painting, like water-color painting, is also a mosaic art. It is natural, therefore, that the very look of old tapestries should be reproduced by broad and bold and decisive handling; and such, in fact, is the most effective in tapestry-painting.

IN treating the wild iris designs for the cup and saucer, plate and butter plates shown in the supplement this month, observe the following directions (using Lacroix colors): Make the flower a delicate mauve, obtained by mixing purple No. 2 and ultramarine blue, shading with the same colors, making the darkest parts quite purple. For the foliage, take apple green with a very little silver yellow for the upper leaves, and for the under ones mix a cooler shade with ultramarine blue, emerald green and sepia. Outline the leaves with sepia. When the color is thoroughly dry, paint the disks in solidly with gold. It is best to obtain the gold ready prepared on glass slabs, as it then only needs to be ground with a little turpentine until it will flow from the brush. The rims should also be of gold, but as it is impossible to keep narrow rims perfectly even when executed by hand, it is advisable to incur a little extra expense and have them done properly at the place where the china is fired. One firing should be enough; but be careful that the gold thoroughly covers the china, or it will look poor when fired. At the same time guard against loading it on too thickly; otherwise, it is liable to blister. After the china is fired burnish the gold with a glass burnisher.

THE design representing St. Cecilia seated at the organ, rapt in ecstasy, is well suited for a tapestry painting destined to decorate a music room. It might be effectively treated in sepia tones only, paying great attention to the gradations of light and shade, which are beautiful in their breadth and simplicity. To paint in this way the wool canvas, which is always of a creamy tint, must be left untouched to represent the highest lights; for the rest, take gray and brown together and separately, as occasion may require. Use plenty of the liquid medium prepared for mixing with the dyes. The two colors mentioned can be obtained ready for use. In the depths of the darkest shadows it will probably be necessary to add a very little indigo to the

brown. Should painting in colors be preferred, the following scheme will be found good, it being borne in mind that the subject demands delicate treatment. Strong coloring would spoil the harmony of the picture.

to tone it down. The sleeves and skirt are white; shade them with gray, and leave the canvas intact for the high lights. Make the curtain an old dull shade of pink, with a good deal of brown in the shadows; for the

tions given in the article on tapestry painting in the January number of *The Art Amateur*. The hair should be painted with a little brown in the shadows, the light wash being made by introducing just a drop of ponceau



TAPESTRY PANEL FOR A MUSIC ROOM. "ST. CECILIA." AFTER A DRAWING ATTRIBUTED TO MICHEL CORNEILLE.

The outer robe that floats over the carved seat may be of very pale sky blue. Make the palest tint of indigo, very much diluted; the shadow color should also be of indigo, with a very little yellow and sanguine introduced

local color mix a pale wash of ponceau with a very little yellow in it. Add some gray to a stronger tint of the same color for the shadows. Put in a sharp touch of sanguine here and there. Paint all the flesh according to direc-

into a pale shade of yellow; this gives a beautiful tawny tint. Keep the background cool and gray in tone; the floor should be of polished wood; the colors for that and the furniture yellow, ponceau, sanguine and indigo.